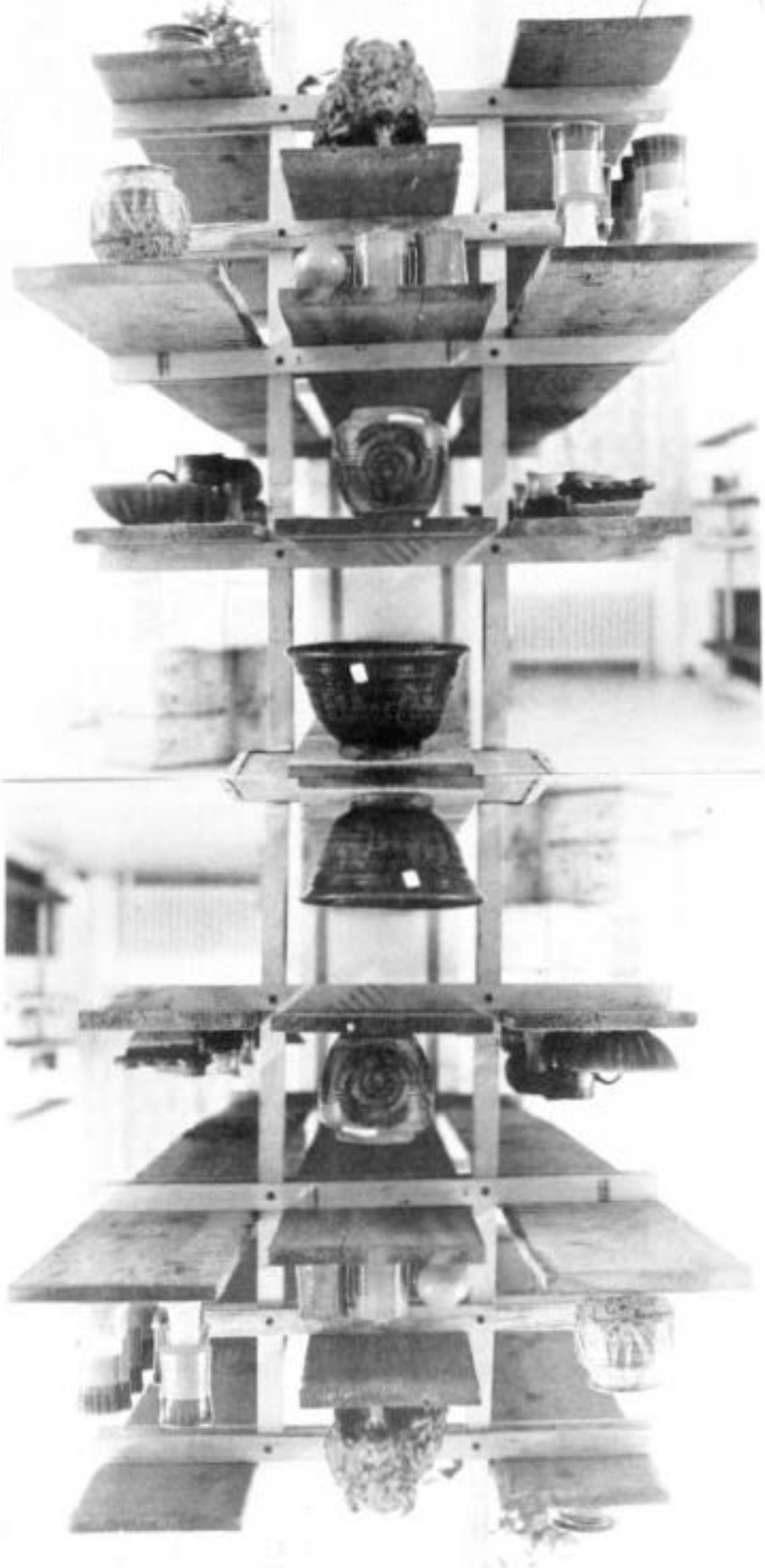
WESTERN POTTER

#11 - 1968 January



. . . . . Hycroft, 1967

- photos by
Michael Kemble
David Lambert

EDITORIAL

Now and then, during a busy life, one encounters cause for pleasant reflection about one's avocation. Such thoughts arose upon the receipt of a letter from Ruth Meechan. It read: "I am enclosing a poem that was written especially for me as a birthday present by our Haney poet, Alan Woodland, and I would like to share it with my fellow potters."

This is indeed a wonderful birthday present, and I, for one, am thankful for the sharing of it.

POTTER

After the spinning
and the first fire,
time
and decay,
ice and air
made clay
that lay
through a million years,
waiting
to move,
to spin,
to live,
to be born again
in the tender universe
of your hands.

... Alan Woodland

FIRING

Throughout the 6,000 year history of ceramics a host of methods have been used to fire ware; from simple piles of burning brush to the sophisticated gas and electric commercial kilns of today. Artists firings employ practices from almost the entire range. For our purposes all of these methods may be divided into two fundamental classes:

(a) in which the fuel is burned in the presence of the ware, heating it with the gases of combustion.

(b) where energy is used to heat some other object which in turn radiates heat to the ware.

For our discussions here I will refer to only the commonest forms of these two classes, (a) the studio gas kiln, and (b) the usual studio electric kiln.

It is usually thought that the prime purpose of a kiln is to heat ware to a given temperature, this is quite evident from the way people talk about their kilns, their firings and their results. But this is far from so; firing does not consist of bringing ware to a certain **temperature** but rather of bringing it to a certain **condition.** Do I hear the reader saying "Doesn't this amount to the same thing?" The answer is emphatically "No!" "Why?" Because it would be ignoring the effect of TIME. None of the changes taking place in the kiln is immediate—each requires a certain time at a specific temperature for its development. The final result depends upon the degree of development of each stage of the firing, if the stages are taken at different rates in different firings the results cannot be anything but different. So in discussing firings it is misleading to speak about "temperature," it must be the "time-temperature relationship." Temperature sets the stage but it takes time to develop the play.

"Time-temperature" leads to what Seger referred to as "heat-work." To provide a measure for the heat-work done in the kiln he developed the pyrometric cone, it is still the best heat-work measure that we have for work done with pottery bodies and glazes but it is still far from removing firing responsibility from the neck of the potter. For example, how often have you been dismayed at failing to reproduce a result even though you have fired the same materials to the same cone? Don't tell me; I know.

But that isn't all; to time-temperature we must add "atmosphere." In electric kilns the atmosphere is constantly fixed at "oxidizing" but with gas kilns it is whatever one makes it, even different from place to place within the kiln. Changes in atmosphere are important because they make profound chemical changes in some ceramic materials. So the big three variables in firing are TIME, TEMPERATURE and ATMOSPHERE; it is about these that I am writing. Temperature alone requires very little discussion but the time-temperature relationship deserves a great deal more than we can give it here. The effects of different atmospheres are familiar enough but their control in the gas kiln are not and will require all the time we can spare.

Many practitioners learn to run their kilns efficiently and successfully but there is very little understanding of the firing process itself. Little wonder, the important parts of this process take place under conditions that are so extreme, so alien to us that we cannot observe directly what is going on; nearly all observations consist of comparing what the object was like before it was fired to what it is like after and trying to relate this to what we think was going on in the kiln. Pretty vague at the best. If this set of notes succeeds in clarifying the main sequence of events, even a little bit, I will be quite satisfied.

Every kiln should have its little clay kiln-god that stands just above the door in the smoke and the heat, the kiln should be marked with the appropriate mystic symbols and a prayer-wheel should turn in honor of the ancestral masters of our craft. The burner himself should wear his cap backwards during the firing and drink nothing but mead. The forces of MISFORTUNE and EVIL have now been disposed of and the firing may proceed, governed by REASON and the LAWS OF NATURE.

The first thing to be understood is that there is nothing strange or mysterious about the things that happen to your work during firing, it is all familiar chemistry, the same kind of chemistry that takes place every day in every kitchen. The only real difference is that the materials used are so stable that they have to be pushed to extreme temperatures to get anything at all to happen. Once these higher temperatures have been reached all the usual things happen, acids and alkalies combine to form more stable compounds, solids dissolve in fluids, gases are given off causing bubbles, super-saturations recrystalize on cooling (just like fudge) solids melt and run then cool and harden. It is just a matter of getting used to thinking in terms of such high temperatures and much longer reaction times. Simply stated ceramic products are mixtures of materials that will have certain chemical reactions under specific conditions of temperature. If there is something wrong with the result it means that there is something wrong with the material mixture, the temperature provided or the time allowed for the temperature to do its work. Frequently all three. In the following we will assume that the materials, the clays and the glazes are satisfactory and the problem is to apply the right temperature for the right times under the right conditions of atmosphere.

Firing with electricity, because it is limited to the application of heat only, is the simplest form of firing and that is where we will start. I say that it is so limited because there is no practical way to alter the atmosphere from extreme oxidization. A few select laboratory personnel and a few experimental potters may scream in lovely indignation about that last statement but I make it nevertheless. I hasten to say that there is a very real place for electric kilns in spite of the fact that gas kilns are more versatile and economical to operate. Certain ceramic materials must have an oxidizing atmosphere at all times, small electric kilns are quite practical, which cannot be said for small gas kilns, and electric kilns are, relatively speaking, by far the cheapest to buy. They can also be equipped with all sorts of fairly inexpensive controls, timers, etc., that make automatic firing possible. With care, and the right elements, an electric kiln can be used to cone 12 but in common use they start to become impractical and expensive above cone 6. Hence electric kilns are suitable for small, low-temperature firings requiring an oxidizing atmosphere, and where there is no one fully qualified to conduct a firing or where the control of a firing has to be handed over to instruments. No one would ever claim that this is going to satisfy the needs of an eager potter but it at least makes pottery possible where it otherwise would not be. This of course means most school and many amateur groups.

TEMPERATURE

In the discussion of "temperature" we can take a great deal for granted; if your kiln can develop a high enough temperature for the materials that you are using and if the rate at which this temperature is developed can be controlled very little more need be said about it, we are ready to proceed with a firing. If your kiln will not do these things it is dragging you down and defeating you. Your kiln might be inadequate from a number of other points of view, size, heat-loss, safety, etc., but that is another matter.

TIME

With the availability of temperature assured we can start to look at the processes of firing.

From 250 to about 1400 degrees F. crystal water, carbon-dioxide, carbon and sulphur are being broken out and driven from the firing materials; the molecular bonds in which they were involved are being replaced by more stable molecular bonds. Ware taken from the kiln after this stage is soft and porous but much more durable than it was in the raw state. Examination will show that absolutely no fusion has taken place, the strength is all in the molecular bond between particles, and the piece is actually larger than it was when it went into the kiln. At this stage the clay is said to be "sintered," I find this the ideal bisque firing.

Therefore, contrary to popular concepts, firings starts at 250 degrees. If one is **certain** that the clay is **entirely** dry when it goes into the kiln the sintering stage can be taken at 300 degrees an hour, I usually take it more slowly to about 450 degrees. If the rate is too fast in the early stages water will be released from the crystals faster than it can escape to the surface and the piece will blow up from steam pressure. If the rate is too fast in the later stages carbon and sulphur compounds will not be oxidized fast enough and will be trapped in the interior of the piece causing bloating and black coring later. The greater the plasticity of the clay or the thicker the piece the slower this stage must be taken. Many clays and many kinds of products require detailed scheduling throughout this stage for success.

From 1400 degrees to the start of vitrification, which varies with different clays, the temperature may advance more rapidly, molecular bonds get more numerous and complex but only microscopic points of fusion develop. No really significant changes take place. At this stage there is some danger of **parts** of the kiln advancing faster than others creating an imbalance that will be hard to correct so I compromise by continuing at 300 degrees an hour or even slowing down on a heavily loaded kiln.

As soon as fusion is generally under way the reactions become much more rapid, almost spontaneous; narrow differences in the degree of heat-work show up as broad differences in firing result. At this stage our concern starts to shift from clay to glaze. Through the development of fusion temperature should advance very slowly, as little as 50 degrees an hour and you should be relying on cones to tell you where you are in your schedule.

When your last cones are going down you are being told that your firing is nearing completion IN THE VICINITY OF THE CONES. Now you must assure yourself that all parts of the kiln become equally developed. The temperature advance must be stopped at this level and held. Heat-work will continue at this temperature for some time, cones will continue to go down, body and glaze continue to mature and temperature level throughout the kiln becomes much more uniform. The "holding" period for small kilns (6 cu. ft.) usually starts only about half a cone before maturity and takes 20 minutes to half an hour; for large kilns (50 cu. ft.) the start is one or two cones before maturity and may take an hour or two.

When firing has been completed an important function still remains; cooling. Some special effects require special attention on the way down but these are not subjects of this discussion. If the kiln is left sealed tight, peep-holes, burner-ports and damper, until the ware has reached a temperature of 200-300 degrees F. we have nothing further to discuss, no possible harm can come to it. However, we may have to accomplish cooling faster and, taking the proper precautions, it can be done. The real danger zone in fast cooling is the quartz inversion at 1060 degrees F. As each quartz crystal reaches this point it immediately shrinks 15%. If this should happen abruptly to all the quartz crystals on one side of a piece before the other side has even started the piece will certainly crack. A cooling crack is quite recognizable, its surfaces are glossy as if they were thorough glass rather than rough clay. (Fired ware breaks even more readily when being re-heated through 1060 degrees F.).

Cooling may be hastened to 300 degrees an hour down to 1100 degrees F., from there it should be slowed to 100 degrees an hour. When 900 degrees have been passed the cooling may be hastened again if there is some way to keep it uniform throughout the kiln but this is frequently difficult.

ATMOSPHERE

In the normal firing of an electric kiln the only gases present are those of the surrounding air (except for some small bits driven from the ware during the early stages); of these oxygen is the only one having a significant effect. It is present in such a surplus that all materials that will combine with it do so. Pieces of metallic iron are converted to iron-oxide, calcium compounds to calcium oxide and so on. Such a firing is called an "oxidizing firing." The oxide form of minerals enter into relatively few combination changes so the most important characteristic of oxidizing firings is STABILITY OF RESULT. Differences in degree of oxidization are insignificant. The materials combine, melt and cool in a fairly regular manner, if firings are reasonably the same the results will be also.

In gas - (oil, propane, coal, wood) kilns the atmosphere is forcibly introduced; part of it is the fuel, part the air bringing in oxygen and most of it is a combination of the two that results from combustion. If more air is introduced than is needed for combustion the resultant atmosphere will contain an unburned excess of oxygen, hence it will be an oxidizing firing and similar to that of an electric kiln. In that burning mechanisms are far from perfect a "just right" addition of air does not result in a neutral fire but rather in a fluctuation from oxidizing to reducing that is called "flashing." Flashing is usually destructive to the glaze, it causes the materials to change back and forth from one chemistry to the other many times, each time yielding some of its components to the surrounding atmosphere, often leaving only a pock-marked and cratered slag where there was meant to be a glaze. Occasionally such accidents are fortunate and beautiful but usually they require a lot of rationalization to make them anything but a disaster.

If an oxidizing firing is intended but flashing results it is obvious that at least parts of the kiln are not getting enough air. The culprit here has to be either faulty kiln design or faulty kiln operation. Kiln design and operation is just too large a subject to be tackled in a paper of this sort. Probably a "clinic" dealing with actual kilns and practices would be much more helpful.

When insufficient air is introduced to provide the oxygen necessary for complete combustion the unburned fuel will demand any oxygen that it can find. Those materials that do give up their oxygen are said to be "reduced" hence the term "reducing firing." Lead-oxide is easily reduced and for most purposes destroyed, so we try to avoid the reduction of lead-oxide except in special circumstances. Copper-oxide is probably the most spectacular under reduction turning bright red from its normal bright green. The most important is certainly iron-oxide which changes from a refactory material in the high oxygen form (Fe_2O_3) to an active flux in the low oxygen form (FeO). Iron rich bodies and glazes that mature quite handily at cone 9 in a reducing firing may require cone 12 to 14 under oxidizing conditions. In other words the high chemical activity of reduction increases the effectiveness of your kiln by about 4 cones, at the same time it produces a variety of spectacular results not available in the limited chemistry of an oxidizing firing. To describe these differences would require a whole paper to itself and a number of expensive micro-photographs; rather than that I would suggest that the readers who are interested should make their own comparisons using a good magnifying glass.

There is much uncertainty as to what a reducing firing should be like, practices range from "just a burst at the end of the firing" to flash the bare clay, to an awful smoking that turns everything dark and murky. The middle road that is suitable for stoneware iron glazes, celadons and copper-reds is the one we will discuss here.

From light-up to 1400 degrees F. a normal oxidizing fire is best, it provides more circulation for the removal of water and plenty of oxygen to burn out carbon and sulphur. If all clay has been bisqued in advance a slightly reducing fire is quite suitable and slightly more economical.

A heavily reducing fire at this stage would deposit carbon into the ware and there might be some problem getting rid of it later.

The main work of reduction has to take place before vitrification closes the glaze and body to the circulating gases. The start of vitrification of various bodies and glazes differs so to be sure that you are getting every advantage reduction should start early, 1400 degrees, and continue until the maturing cone is down.

The ideal reduction firing would have your kiln full of carbon-monoxide (CO), no free oxygen and no free carbon; but this is not practically possible. As long as there is not too much free oxygen it will combine with the CO which is there for that purpose. In being sure that one has a kiln **full** of CO a little free carbon is certain to be formed, it is seen as smoke when a peep-hole is opened. A **little** can be taken care of later. The accomplishment of such a balance is really not at all difficult if you have a workable kiln. The following should help but it doesn't relieve the burner of the necessity to think.

(1) Keep the damper adjusted so that the top ¾ of the kiln is constantly under pressure, flames should just escape through a peep-hole one-third of the way up from the floor of the kiln. This assures that no air can leak into the kiln through the walls and that the entire kiln is filled to that level with the gases of combustion.

(2) To judge the gas-air mixture one must realize that CO is entirely transparent and **cannot** be seen in the kiln but burns with a blue flame that can be seen at the damper after the kiln has reached about 2000°. Also that free carbon is opague and obscures the view in the kiln, from a slight hazyness to a dense, incondescent fog, and burns with a bright yellow flame like a candle. So, if we have an atmosphere that is just right, CO with just a bit of free carbon, the view within the kiln should be nearly clear with a hazy yellow cast. If a little air is leaking in here and there you will see a movement of transparent yellow flame and details will be harder to distinguish. There should never be so much free carbon that one cannot make out the cones but brief periods of over-doing it will do no real harm.

When this kiln atmosphere passes the damper into the flue it is exposed to unlimited air so it burns. If this were a pure CO flame it would be transparent blue. If it is too high in free carbon it will be opaque and yellow. But if it is neither, it is just right so it will be a semi-transparent mauve-orange. This should be the fire to maturity.

Again: Smoke escaping two-thirds the way down the kiln, view within the kiln only a bit obscured and the flame passing the damper mauve-orange.

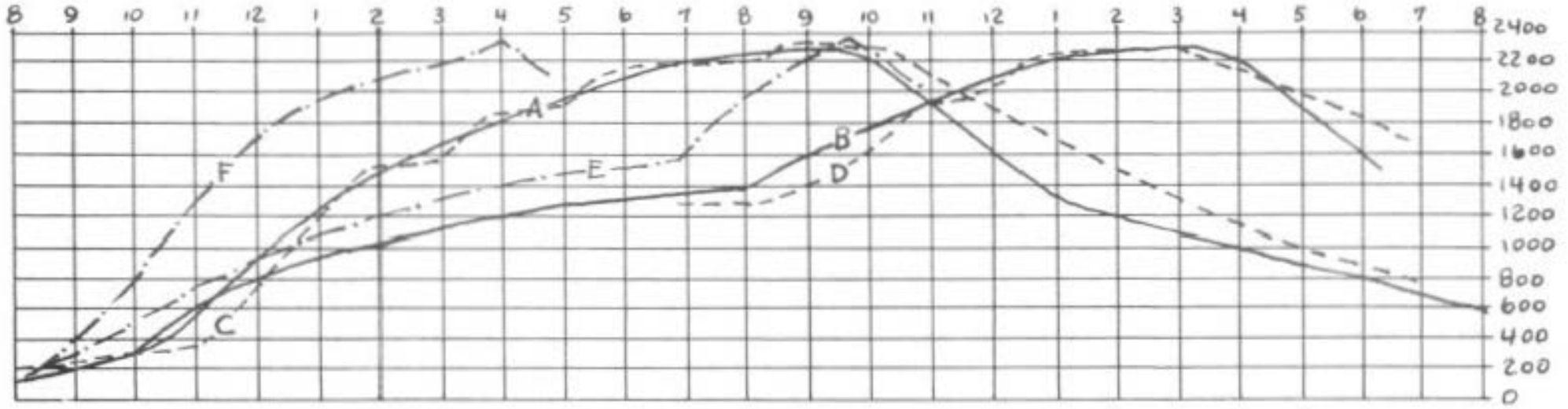
Now to take care of that little bit of free carbon.

(3) To finish off the reduction firing open the air intakes to a normal oxidizing setting, turn down the gas so that the temperature will drop 25 to 50 degrees during the next half hour and open the damper a bit so that the flame now escapes two-thirds up from the floor of the kiln. Hold this "clearing" fire for 40 minutes, it will burn off the carbon that has deposited into the surface of the ware and re-oxidize the exposed iron of the body and glaze.

There is ever so much more that should be said but I have run out of space.

LUKE O. LINDOE,

Plainsman Clays Limited, August, 1967.



"A" is an ideal curve for firings to cone 9, it takes from 8 o'clock in the morning until about 11 o'clock at night and neglects nothing.

"B" is a variation of "A" using an over-night heat-up so that the firing can be completed between 8 a.m. and 5 p.m.

"C" and "D" are logs of actual firings conforming to "A" and "B".

"E" and "F" are drawn from memory of firings I have observed:

"E" takes the same total time as "A", roughly the same amount of fuel and reaches the same final cone but the time of the final development phase is less than half. Neither the glaze or the strength of the body were fully developed and there was a three cone range within the kiln.

"F" is an attempt to make a kiln recognize civil service working hours. Blowing up of ware and black-coring were common occurences in this shop and the temperature range within the kiln was always excessive.

A careful and exact visual log of this sort should be kept of every firing; after 27 years of firing I find it more important than ever. The importance will become obvious by the time the third log has been completed. A copy of the kiln-log form I use is reproduced on the reverse of this page.

CREDITS

1. The Hycroft Exhibition - a juried selection

Sue Arundel	Avery Huyghe
Meg Buckley	Tam Irving
Gathie Falk	Leona Mackenzie
Jean Farney	Marie Rippen
Michael Henry	Hilda Ross
Sarah Hodge	Fay Tevendale

S. D. Tillapaugh

2. Canadian Guild of Potters' Biennual Invitational Show

The committee has made the selection of potters for this show. Five provinces are represented:

British Columbia	- Gathie Falk
Saskatchewan	- Jack Sures
Ontario	- Ron Roy
Alberta	- Luke Lindoe
Quebec	- Maurice Achard

The show will be at 100 Avenue Road, Toronto, and will open on February 29, 1968.

3. North Vancouver Arts and Crafts Fair

$50 prize for Ceramics - Sue Arundel.

WHERE TO EXHIBIT

1. The Vancouver Art Gallery is scheduling an exhibition of teapots from May 7 to June 16. B. C. Potters are invited to enter one item only into this juried competition. The jury will select 6 - 12 pots, guided, of course, by the higher standards of tea pottery.

Mail the registration form (on page 23) to Corresponding Secretary Sue Arundel, 1450 Fulton, West Vancouver, and further particulars will be mailed to you.

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2. Studio Fair. Once again the Community Arts Council is holding an Exhibition and Sale of Crafts. It will take place at the Bayshore Inn, March 6-7-8, 1968.

The purpose of this event is to raise money for Arts Council projects, to assist professional craftsmen contributing and to give enjoyment to the Greater Vancouver public.

We invite you to submit work for this Show. There is no registration fee. The Council will take a commission of 33 1/3% and pay all expenses including insurance but not transportation.

We hope that you will participate. If you are interested, please write to the address below and we will send complete details.

Please address your correspondence to:

The Registrar of Pottery
Mrs J. A. Macaulay
6069 Hudson St., Vancouver 13, B.C.

Phone: 266-2130.

CORRESPONDENCE

from: Ruth Meechan, Haney, B.C.

Dear Potters:

I hope you have all been pondering Charmian Johnson's suggestions about opening a retail outlet of our own in Vancouver.

There are so many of us depending on our pottery for a living; there are so many of us producing good pottery - there are so many of us - and not one fully satisfactory outlet.

I am sure we could do it though there would be plenty of problems and even more work. We have shown in the Hycroft sale that we can work together and that there are those amongst us with organizational ability.

Location would, of course, be our first problem. Not only where, but how do we pay the rent for the first few months? Should we consider selling memberships (to those whose pottery has been passed by a jury) in order to have some capital to tide us over the first few months?

Personnel is the second big problem. I am inclined to doubt whether it can be done efficiently with entirely volunteer workers. I would propose hiring a full-time manager and having each member put in a certain number of hours at selling, pricing, arranging and all the other work that goes with a retail store.

Did I say our second problem? It looks to me as though this will be our big problem. Can we make enough money to pay a full-time manager - and how much time can each of us give to man the store?

Charmian has tossed the ball. Can we catch it? Who will step forward now and organize a meeting where the whole idea can be discussed?

Yours hopefully,

... Ruth Meechan

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from: Centro internazionale di ceramica,
Piazza San Salvatore, Lauro, 15.

An International Center of Ceramics has been established for all those who are already acquainted with this art and who wish to improve and perfect their technical knowledge.

It is open to both Italian and foreign students; several kinds of courses are held throughout the year, thus making the Center accessible also to those who are only free during their holidays.

It is a new type of Center by reason of its fusion of specifically technical teaching and artistic research and its aims to make the use of those active factors resulting from the exchange of varied experiences between students and highly qualified teachers of different nationality, studies and orientation that experiments with the art of ceramics in its widest fields of application.

Members of the steering committee:

Nino Caruso (Director), Italy
Edouard Chapallaz, Switzerland
Stig Lunberg, Sweden
Paul Soldner, U.S.A.
Robert Sperry, U.S.A.
Olivier Strebelle, Belgium
Tapio Virkkala, Finland.

- 9.

from: Ros Eldridge, Kamloops North, B.C.

Editor,

I thought that we in Kamloops should send in to you information on an exceedingly successful exhibition we had last week-end. It was sponsored and set up by members of the Kamloops Arts and Crafts Club.

The enclosed flyer was sent to interested people The response was just wonderful and nearly every piece of pottery had a "sold" sticker the first night.

The Club will be planning another show in the Spring and hope to draw from a number of potters and painters.

Yours sincerely ... Ros. Eldridge

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from: David L.M. Lambert, Vancouver, B.C.

The craft workshop as it has been used in Canada for the last generation has now reached a stage of very little return for the immense effort, time, and money expended upon it.

By 'workshop' is meant the one, two, or three day demonstration lecture by an artist-potter-craftsman imported from some other area to show how he makes a teapot or a handle and to allow his brain to be picked.

What has happened to workshops is that the learners-in-the-field attend and learn quite a lot, but the very people who should be there are not. These are the people who have been attending such workshops for twenty or more years, have developed their own styles and ideas and do not want to, as they say, 'waste time'. There are many reasons given when they are questioned about this. They are too busy, they already know all that is to be done, they do not know the person giving the workshop, or -- they do know the person. Upon being questioned further they state that as far as they are concerned it is a waste of time, and money, and thought. In other words, they have got past it.

A demonstration brainpicking workshop put on by one of the great pottery masters would draw them out!

It is obvious then that a secondary level of craft education is needed.

It is obvious from the questions that are asked by these people who are so advanced in some ways but lacking in others.

It is also very obvious, from the new directions which pottery as a craft is taking, that some better form of communication between craftsmen, as craftsmen, as human beings, as mature people, must come. Without this something we are set into a mold and hear the same old dicta about the differences between crafts, art, fine art and all those wrangles. We are faced with the fourteen year cycle of renewal.

What is needed is information; on craft development and education.

How terrible it is to spend time and sweat and make an astonishing discovery only to discover later that it is old, well-known, well recorded; how wonderful to discover that you have a liking and a leaning for a type of work which links you with the first people and you discover their freedoms. It all comes from education.

Therefore: After long and patient thought I wish to make the following proposal:

> That consideration and thought be given to the establishing of a secondary education type of workshop. A group composed of people of knowledge, not necessarily academic; crafts people of each craft to be considered, established critics of arts and crafts not necessarily of the fine art variety, teachers who have spent lifetimes teaching crafts, buyers and sellers of craft work, civil servants with experience of government, business teachers, art historians (of the utmost importance), people who have run gift shops or organized non-profit craft centres, accountants and book-keepers, all the suppliers of materials in any local area, suppliers of equipment, technical people from the huge industrial empires. Not all, but some of the above people should be considered essential people. They should form the nucleus of a seminar type workshop group to be augmented in other areas from the people available as needed.

... David Lambert's further suggestions will be presented in the next edition.

HYCROFT SALE OF POTTERY

DISTRICT NEWS

East-West Kootenays

This being my first assignment, coupled with the fact that little news of potting in this district, other than in Nelson, has been reported in the past, my job is somewhat of an exploratory one. I have endeavoured to bring to light some potters who are working in the Kootenay and Spillamacheen area.

Trail, B.C.: Mr. Ken Weir, teaches ceramics in the Senior High School, is an excellent potter, and has taught at sessions of Adult night education in Trail, which is non-existent this year, as I have it.

There are two more potters whom I have yet to contact in Trail, so more news will be in the offing about Trail potters.

Nakusp, B.C.: Mrs Rene Crowell, owner of the "Wheelhouse Ceramics", works in all clays, and is branching out into more of the stoneware bodies. She has taught adult education night school. Her studio is very interesting, and she carries goodly supplies for the hobby-potter, as well as any others who might wish to avail themselves of tailormade glazes, etc.

Procter, B.C.: Mrs Jean McLeod, has been very active in ceramics for some 12 years, and has attended several courses given by the Dept. of Education, for ceramic instructors engaged in the teaching of ceramics at the recreation level, in connection with the local Rec. Commission. She works with low fire clays.

Nelson, B.C.: Mr. Walt Dexter is settling in at the Kootenay School of Art and reports that there is a tremendous amount of work in teaching some seventy students, the "wherefores and whys" of ceramics. The students range from first to third year, plus Post grads who are assisting Walt. I wonder if they truly are going to gain another Silver medal in 1968? Also, I wonder if we shall see some one man show evolve from this source.

Mr. Russell Davis is a small production potter, owns the "Question Mark" store and studio, at six miles North shore area, Nelson, B.C. He studied at the Kootenay School of Art, and hopes to exhibit more and more.

Mr. Lance Stacey is the writer of this column and owner of "Relan Ceramic Studio". He is a small production potter, working in all clay bodies, low, medium and high fire. He teaches in his studio as well as at night school. Loves all and any phase of ceramics from Raku to China painting and can do one as well as the other. His wife Reta, also a potter, works strictly in lowfire ware and does a lot of casting.

He studied in England, at Leeds, before coming to Canada in 1946, and has studied under several good pro-potters at Kootenay School of Art. In 1966 he did research at the Potters Village in Barbados, W.I. and then went on to England to research at such places as Royal Worcester, Stewarts and others. As well, he studied under potters in the U.S.A. He does not go in for the exhibition side of things but might give it a whirl some time. Past President of Kootenay Arts & Crafts Club in Nelson. Member of Canadian Guild of Potters and National Ceramic Association, U.S.A.

Kootenay Arts & Crafts Club, Nelson, B.C.: This season being the 8th, in ceramics, this club has put on several large-scale exhibitions, each one getting better until the last one held in 1965 when it was praised very highly by Mr. T. Dagg of P.N.E., who had not realized the club even existed. He was surprised and delighted with the standards and variety of work being produced. The club operates under the Nelson Civic Centre. The club owns its kiln, being an 8 cu. ft. electric, built by Lance Stacey in 1961 for the club. Unfortunately the Civic prohibits the sale of ware produced by the club; this is a shame as such nice ware is being produced, all low fire, free form, cast, and all sizes and shapes, functional and decorative.

Creston, B.C.: Have a line on two or three small production potters, who are supposedly working from home-made kilns; using local clays, and making their own glazes, utilizing mine tailings. Will try to obtain more info about these potters.

Windermere-Invermere, B.C.: Mr. Bev Harris, Past Director of Adult Education for this area, studied at the Chicago Art Institute in New York and at U.B.C. This last summer was doing Raku work; built his own kiln, and although I did not get the opportunity to use this kiln I had the chance to study the construction, being similar to the design that Glenn Lewis shows in Ceramics Monthly. Some very good work was produced from this kiln, with reduced

atmosphere being obtained from the technique of placing the ware as pulled from the kiln straight into a container full of grass clippings. Since Bev has now left to teach and get into the exhibition circuit in Vancouver, his stand-in, artist-potter Mrs Marcile Campbell, has taken over the painting and ceramics for the night school courses. Good luck, Bev!

Golden, B.C.: Mrs Weppler is a small production potter, and as with Creston, I still have to do some more research on Golden ceramics.

Now last, but certainly not least, about my good friend Santo Mignosa, in case you haven't any news since Nov. 1st from him. I received a letter in which he tells me he is extremely busy, studying and researching in a foundry and so far has produced about 8 sculptures. Santo also attends the Institute of Ceramic Art, and is experimenting in mould work, porcelain and Majolica decoration, clay and chemical technology, the school having well over 20 teachers instructing in very advanced technology ... our good government should be waking up to the fact how far the technology in this subject is in advance of what is taught in our schools (I agree heartily here). In between times, Santo is producing work for exhibition. He is in Florence (Firenze).

Lance Stacey.

- -

Okanagan

Gerald Tillapaugh and Bob Kingsmill are well settled at their pottery at Okanagan Mission where Gerald is currently working on a large mural, and Bob is experimenting with copper reduction glazes. He is producing a range of subtle hues from lavender through rose to red. We have been promised a full report of their work and background for the next publication.

Desmond Loane of Summerland has moved his home to nearby Peachland where he is building a studio and shop right beside the highway. We understand he is working with funds granted through the "Small Industries Grant" and have asked Des to write this up for other potters who may be interested in looking into such a source of building funds.

Adolph Schwenk and Frances Hatfield held a successful exhibition and sale of pottery at the Vernon Art Gallery last month. Following the showing, Frances Hatfield moved to her new studio home on an eight-acre orchard beautifully placed on the east side above the shore of Wood Lake. The location is half-way between Vernon and Kelowna, Broadwater Rd., R. R. 1., Oyama, and visitors are welcome.

Zeljko Kujundzic, the internationally known artist now resident in the Okanagan, has just been invited by Pennsylvania State University to take the position of Visiting Professor in Art for the winter term which commences January, 1968. He will be lecturing in the College of Art and Architecture and his visit is being sponsored by the Institute of Arts and Humanities. Studio facilities will be made available to him for the duration of his stay to enable him to continue working in the field of sculpture and ceramics. Kujundzic will be leaving Kelowna immediately after Xmas and will return in the late spring.

Mr. Kujundzic came to Canada nine years ago from Scotland where he was a lecturer for the Arts Council of Great Britain and also for the extra-mural department of Edinburgh University.

Since his arrival in British Columbia he became the first Director of the Kootenay School of Art, in which capacity he worked for four years. For the past three years he has been director of the Art Centre in Kelowna where he has conducted day and evening classes in art for adults and children and has run the Kelowna Summer School of Art. He was also director of the first Okanagan Summer Art Festival.

He has exhibited in major galleries both in Europe and on this continent. He is best known for his work in the field of Architectural Arts and has undertaken commissions for fountains, murals, ceramics, stained glass and sculpture. He is presently working on large murals for a new hospital in the Interior which he hopes to complete before he leaves for the east.

Frances Hatfield.

UNIVERSITY OF ALBERTA

Appointment as Instructor in Ceramics

Applications are invited for the position of Instructor in Ceramics in the Fine Arts Division of the Department of Extension.

The appointment becomes available in April, 1968. It entails the following teaching commitment:

4 courses over a 24 week period between September and March.
2 courses over a 10 week period in the spring
2 courses over a one month period in the summer

i.e. in aggregate, approximately 350 teaching hours during the year.

Applicants should be practising potters with experience in teaching.

This appointment is, under present arrangements, that of a sessional instructor. The salary will be at the annual rate of $6,000 and the position will carry with it the use of well equipped new ceramics facilities for the instructor's own work.

Curriculum vitae, references, transcripts and a photograph should be forwarded to:

The Director,
Department of Extension
University of Alberta
Edmonton, Alta.

Zeljko Kujundzic

- cone 8 of moderately grogged clay
- semi-matt alkaline glaze over iron oxide

at
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- -

MEMBERSHIP APPLICATION
I would like to become a member of the B. C. Potters' Guild

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CITY _____ ZONE _____

Send cheques plus exchange to Treasurer of the B. C. Potters' Guild:

Mr. Jack Diggler
1070 West Keith Road,
North Vancouver, B.C.
(Membership Fee - $3.00)

Mrs L. Huff,
630 Greenwood Rd.,
West Vancouver, B. C.
(Membership Fees:
$5.00 ... Lower Mainland and Fraser Valley Area
$3.00 ... Other areas)

"The WESTERN POTTER" is published by the B. C. Potters' Guild quarterly. It is mailed to members free. Membership dues are $5.00 a year for the Lower Mainland, Fraser Valley Area, and $3.00 a year for other areas. Individual copies of "The WESTERN POTTER" can be purchased for 50¢ each. Advertising rates are $10.00 per page, $5.00 for half a page and $2.50 for a quarter of a page. Wanted or For Sale ads with up to 20 words may be placed for a minimum charge of $1.00. Ads with more than 20 words will cost 5¢ extra for each additional word.

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